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THE ART UNION

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MR. MORAN'S ETCHING.

"THE RAINBOW," the etching given as a supplement with this issue of THE ART UNION, is the work of MR. THOMAS MORAN, who kindly presented the plate to the Union. It represents a view on Three Mile Harbor, a small, landlocked bay near Easthampton, L.I., and is one of the most delicate etchings MR. MORAN has produced.

MR. MORAN made his first etching in 1860, but never devoted much time to the fascinating art until 1879. Since the latter date, however, he has achieved high reputation, both in America and abroad, for the excellence of his productions in this line. He is a member of the New York Etching Club and also of the Society of Painter Etchers, of London. Several of the best examples of his work are now on exhibition in the Art Union Galleries.

AT THE ACADEMY.

EXHIBITIONS OF THE AMERICAN WATER-COLOR SOCIETY AND THE NEW YORK ETCHING CLUB.

THE Seventeenth annual exhibition of the American Water-Color Society and the annual exhibition of the New York Etching Club are now open in the National Academy of Design. The water-color exhibition fills the north, east and south galleries and the corridor, and the etchings cover the walls of the west and north-west galleries.

The Water-Color exhibition is one of the largest and finest exhibitions of its class that has ever been opened in this country, and the Hanging Committee, Messrs. J. Francis Murphy, Frederick W. Free and Hamilton Hamilton, are to be congratulated for the manner in which they have disposed the excellent material at their command. Mr. A. A. Anderson had charge of the decoration of the galleries, and has succeeded in producing some very fine and artistic effects by the liberal use of embroideries, tapestries, bronzes, vases and objects of art of various kinds.

At the foot of the main staircase, in the Corridor, is a Japanese bronze incense-burner rising from the midst of a number of ornamental plants, and over the carpeted stairs hangs a canopy of crimson satin, richly embroidered in black and gold, brought from a sacred temple in Pekin. From the centers of the pointed

arches in the corridor depend bronze lamps of various quaint styles, and below them, suspended on poles, are exquisitely embroidered Persian hangings. Over the railings around the staircase hang rugs rich in design and color.

Above the handsomely canopied entrance to the North Gallery hangs a rare old Gobelin tapestry, and at the sides is a collection of flower paintings making a most gorgeous display of color. There are three pictures of "Hollyhocks" among them, painted by Miss Kate H. Greatorex, Mrs. N. S. Jacobs Smillie and Miss L. Kellogg, respectively, and it would be a difficult matter to determine which of them is better than the others, if there is any difference. The three pictures are singularly excellent in technique—in quality—and are superb in decorative effect. In the same general group is a picture of some luscious looking plums by Julia Dillon.

The largest proportion of the important works of the exhibition are in the South Gallery, which is profusely decorated. In this gallery the pictures have been hung so as to secure a regular gradation of tones along the walls. In the east end are hung pictures very light in color, while in the west end the darkest pictures predominate. Between these extremes, one may note the gradual transition from the light to the dark pictures. The effect of this is pleasing; it insures harmony in juxtaposition, and the gallery has none of the disagreeably "spotted" appearance that is the result of the ordinary hanging, in which severe contrasts are indulged. On the center of the south wall, opposite the main entrance, in the "chief place of honor," hangs J. Alden Weir's "Sunday Morning," an almost life-sized picture of a peasant girl, dressed in sombre colors, with white cap, broad white cuffs and collar, carrying a book in one hand and some roses in the other, on her way to church. There is something very realistic about the figure, and much that causes one to like it better on acquaintance. At the east end of the gallery, in the center of the panel, is "Pandora," by F. S. Church, a delicately painted picture showing the artist's appreciation of the myth, as well as his technical skill, in its graceful lines and exquisite color.

Pandora, a beautiful young woman clad in a profusion of pink gauze, having opened the box in which were enclosed the ills and sorrows of human life, sees hundreds of them—personified by grotesque, malevolent looking elves—escape and rise in a vapor-like column. Terri-